

Year 12 English Advanced TRIAL EXAMINATION 2020

SYDNEY BOYS HIGH



PAPER 2 -MODULES

General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black pen
- Write your student number on the front cover of your writing booklets

Total marks – 60

Section I. (pages 2-3) 20 marks. 10%

- Attempt ONE question from Questions 1-7
- Allow about 40 minutes for this section

Section II. (pages 4-6) 20 marks 5%

- Attempt ONE question from Questions 8-14
- Allow about 40 minutes for this section

Section III (page 7) 20 marks. 5%

- Attempt question 15
- Allow about 40 minutes for this section

Section I – Module A: Textual Conversations

20 marks

Attempt ONE question from Questions 1-7

Allow about 40 minutes for this section

Answer the question in a writing booklet. Extra writing booklets are available.

In your answer you will be assessed on how well you:

- demonstrate understanding of how composers are influenced by another text's concepts and values.
 - Evaluate the relationships between texts and concepts.
 - organise, develop and express ideas using language appropriate to audience, purpose and form
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Question 1 –Shakespearean drama and film (20 marks)

The conversation between King Richard III and Looking for Richard elicits a nuanced understanding of life.

Do you agree?

The prescribed texts are: SHAKESPEARE, *King Richard III*, AND PACINO, Al, *Looking for Richard*, Fox, 1996

Question 2-Prose Fiction and Film

The conversation between Mrs Dalloway and The Hours elicits a nuanced understanding of life.

Do you agree?

The prescribed texts are: Wolfe Virginia Mrs. Dalloway AND Stephen Daldry *The Hours*

Question 3- Prose Fiction and Prose Fiction

The conversation between The Stranger and The Meursault Investigation elicits a nuanced understanding of life.

Do you agree?

The prescribed texts are: Camus, *The Stranger* and Daoud, *The Meursault Investigation*

Question 4 -Poetry and Drama

The conversation between Donne and Wit elicits a nuanced understanding of life.

Do you agree?

The prescribed texts are: Donne John -poetry AND Edson Margaret *Wit*

Question 5- Poetry and Film

Campion's Bright Star is a cinematic reimagining of Keats' artistic expression.

How does this reimagining enhance your understanding of Keats' poetry?

The prescribed texts are:

John Keats, *The Complete Poems: La Belle Dame Sans Merci, To Autumn, Bright Star! Would I were steadfast as thou art, Ode to a Nightingale, Ode on a Grecian Urn, When I have fears that I may cease to be, The Eve of St Agnes, XXIII*

AND

Jane Campion, *Bright Star*

Question 6-Poetry and Poetry

Hughes' poetry is a personal reply to Plath's artistic expression.

How does this personal reply enhance your understanding of Plath's poetry?

The prescribed texts are:

Sylvia Plath *Ariel: Daddy, Nick and the Candlestick, A Birthday Present, Lady Lazarus, Fever 103, The Arrival of the Bee Box*

AND

Ted Hughes, *The Birthday Letters, Fullbright Scholars, The Shot, A Picture of Otto, Fever, The Bee God, Red*

Question 7 Shakespearean Drama and Prose Fiction

The conversation between *The Tempest* and *Hag-Seed* elicits a nuanced understanding of life.

Do you agree?

William Shakespeare, *The Tempest* AND Margaret Atwood, *Hag-Seed*

Section II– Module B: Critical Study of Literature

20 marks

Attempt ONE question from questions 8-14

Allow about 40 minutes for this section

Answer the question in a writing booklet. Extra writing booklets are available.

In your answer you will be assessed on how well you:

- demonstrate an informed understanding of the ideas expressed in the text
 - Evaluate a text's distinctive language and stylistic qualities.
 - organise, develop and express ideas using language appropriate to audience, purpose and form
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Question 8-Prose Fiction

(a) Jane Austen, *Emma*

Good fiction is an artistic representation of a writer's concerns.

To what extent does this statement represent the value of your text?

(b) Charles Dickens, *Great Expectations*

Good fiction is an artistic representation of a writer's concerns.

To what extent does this statement represent the value of your text?

(c) Kazuo Ishiguro, *An Artist of the Floating World*

Good fiction is an artistic representation of a writer's concerns.

To what extent does this statement represent the value of your text?

Question 9- Poetry

T S Eliot: Selected Poems

Good poetry is an artistic representation of a writer's concerns.

To what extent does this statement represent the value of your text?

OR

David Malouf , Earth Hour

Good poetry is an artistic representation of a writer's concerns.

To what extent does this statement represent the value of your text?

Question 10-Drama

(a) Henrik Ibsen, A Doll's House

Good drama is an artistic representation of a writer's concerns.

To what extent does this statement represent the value of your text?

(b) Dylan Thomas, Under Milkwood

Good drama is an artistic representation of a writer's concerns.

To what extent does this statement represent the value of your text?

Question 11-Nonfiction

(a) Edmund de Waal, *The Hare With Amber Eyes*

Good non-fiction is an artistic representation of a writer's concerns.

To what extent does this statement represent the value of your text?

(b) Vadimir Nabakov, *Speak, Memory*

Good non-fiction is an artistic representation of a writer's concerns.

To what extent does this statement represent the value of your text?

Question 12- George Cooney, *Good Night and Good Luck*

Good film is an artistic representation of a writer's concerns.

To what extent does this statement represent the value of your text?

Question 13-Media-Gillian Armstrong, *Unfolding Florence*

Good media is an artistic representation of a writer's concerns.

To what extent does this statement represent the value of your text?

Question 14-Shakespearean Drama-William Shakespeare, Henry IV Part I

*How now, my Lord of Worcester! 'tis not well
That you and I should meet upon such terms
As now we meet. You have deceived our trust,
And made us doff our easy robes of peace,
To crush our old limbs in ungentle steel:
This is not well, my lord, this is not well.
What say you to it? will you again unknit
This curlish knot of all-abhorred war?
And move in that obedient orb again
Where you did give a fair and natural light,
And be no more an exhaled meteor,
A prodigy of fear and a portent
Of broached mischief to the unborn times?*

King Henry IV, Act V

How does Shakespeare construct his characters and use other theatrical techniques to explore trust and deception in Henry IV Part I?

Use the above extract and other key scenes from the play to support your view.

Section III– Module C: The Craft of Writing

20 marks

Attempt Question 15

Allow about 40 minutes for this section

Answer the question in a writing booklet. Extra writing booklets are available.

In your answer you will be assessed on how well you:

- Craft language to address the demands of the question
 - Use language appropriate to audience, purpose and context to deliberately shape meaning
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Question 15

- a. “Stories are compasses and architecture, we navigate by them, we build our sanctuaries and our prisons out of them, and to be without a story is to be lost in the vastness of a world that spreads in all directions like arctic tundra or sea ice.”

Rebecca Solnit, The Faraway Nearby

Use the above statement to craft a piece of writing that explores an essential ‘compass’ in a person’s life. You may write a creative fiction or creative non-fiction piece.

12 marks

- b. Explain how your language choices in part (a) compare to the use of language in at least ONE prescribed text from Module C.

8 marks

END OF PAPER